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School of Music  
1990-91 Season

# INTO THE WOODS





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# INTO THE WOODS

Music and lyrics by Stephen Sondheim

Book by James Lapine

Presented by the Musical Theatre Program, Power Center, April 18-21, 1991

This production is dedicated to Mrs. W. Edward Drury, Box Office Coordinator, who is retiring after twenty-nine years of service to the performing arts at the University of Michigan. We gratefully acknowledge her superior contributions to our programs, and wish her all the best.

Director and Scenic Designer  
*John Schak*

Musical Director  
*Jerry DePuit*

Choreographer  
*Tim Millett*

Costume Designer  
*Ann Kessler*

Lighting Designer  
*Susan Chute*

Wig and Make-up Designer  
*Guy Beck*

Sound Effects  
*Sam Cronk, Joseph Lemmer*

Stage Manager  
*Beth Krynicki*

Originally directed on Broadway by James Lapine

Original Broadway production by  
Heidi Landesman      Rocco Landesman      Rick Steiner  
M. Anthony Fisher      Frederic H. Mayerson      Jujamcyn Theatres  
Originally produced by the Old Globe Theater, San Diego.

*Into the Woods* is presented through special arrangement with Music Theatre International, 545 Eighth Avenue, New York, NY 10018.

**When:** Once upon a time

**Where:** In a far-off kingdom

## The Cast

(in order of appearance)

Narrator . . . . .	Janet Clarkson
Cinderella . . . . .	Kristen Behrendt
Jack . . . . .	Hunter Foster
Baker . . . . .	Nipper Knapp
Baker's Wife . . . . .	Erica Heilman
Cinderella's Stepmother . . . . .	Andi Carnick
Florinda . . . . .	Jennifer Thompson
Lucinda . . . . .	Ellen Hoffman
Jack's Mother . . . . .	Juliet Ewing
Little Red Ridinghood . . . . .	Becca Daniels
Witch . . . . .	Caren Sait

Cinderella's Father . . . . .	Daniel Blatt
Cinderella's Mother . . . . .	Siobhan Kolker
Mysterious Man . . . . .	Michól C. Sherman
Wolf . . . . .	Todd McMullen
Rapunzel . . . . .	D'Vorah Bailey
Granny . . . . .	Lynne Sherwood
Cinderella's Prince . . . . .	Todd McMullen
Steward . . . . .	Jason Dilly
Rapunzel's Prince . . . . .	Christopher Otto
Giant . . . . .	Lynne Sherwood
Understudy for Milky White . . . . .	Milky Bone

The School of Music acknowledges the generosity of McKinley Associates, Inc.,  
whose support has helped make this production possible.

# Musical Numbers

## Act I

Opening .....	Company
Cinderella at the Grave .....	Cinderella, Cinderella's Mother
Hello, Little Girl .....	Wolf, Little Red Ridinghood
I Guess This is Goodbye .....	Jack
Maybe They're Magic .....	Baker's Wife
I Know Things Now .....	Little Red Ridinghood
A Very Nice Prince .....	Cinderella, Baker's Wife
First Midnight .....	Company
Giants in the Sky .....	Jack
Agony .....	Cinderella's Prince, Rapunzel's Prince
A Very Nice Prince (Reprise) .....	Cinderella, Baker's Wife
It Takes Two .....	Baker's Wife, Baker
Second Midnight .....	Company
Stay With Me .....	Witch
On the Steps of the Palace .....	Cinderella
Finale .....	Company

— *Intermission* —

## Act II

Opening .....	Company
Agony (Reprise) .....	Cinderella's Prince, Rapunzel's Prince
Witch's Lament .....	Witch
Any Moment .....	Cinderella's Prince
Moments in the Woods .....	Baker's Wife
Your Fault .....	Jack, Baker, Little Red Ridinghood, Witch, Cinderella
Last Midnight .....	Witch
No More .....	Baker, Mysterious Man
No One Is Alone .....	Cinderella, Baker, Jack, Little Red Ridinghood
Finale .....	Company

# A Director's Note

"Careful the tale you tell.  
That is the spell."

If you listen closely, you can hear tales being told across America: in the classrooms, in the courts, in the streets, in the sitcoms, in the selling of goods, and in the houses of worship and government. You hear tales of how you can make it, tales of what men just do and how women just are, and tales of why so many people of color are so poor and why so many poor people can't help themselves. You know the story of why gay women and men are aberrations of nature and why true human nature is competitive, thus justifying the economic order. While these tales give a framework to a complex world, they can also lull us into a spellbound state of complacency and ignorance.

"Sometimes the spell may last  
Past what you can see  
And turn against you. . ."

Tonight, you will follow several familiar characters, among them Cinderella, Jack, and Little Red Ridinghood, as they go into the woods to fulfill their wishes. The spells which guide them are the tales *they* have been told: your partner should be physically perfect, success in life is money, you will be safe if you stay naive. When inherent contradictions cause their wishes to backfire, they must return to the woods, the disorienting woods where all things are possibilities, and make new choices of what to believe and how to act.

We place these individual quests in the larger context of the 60's majority culture. This was a time in U.S. history when much of the mainstream was dragged into the woods. The spells that held many people were broken by the civil rights and anti-war movements, Black Power, and the subsequent birth of the women's and gay rights movements. It was a time when a giantess of historically oppressed peoples came calling for redress.

Today, we are potentially on the brink of another journey into the woods. The rumblings of discontent from urban centers, university campuses, and Third World nations are the approaching footsteps of those seeking compensation for lost kin. We can either choose to hang on to tales that don't work, or we can break the spell, embracing a world of cooperation, justice, and peace.

## The Orchestra

**Flute/Piccolo:** Jean-Marie Navickas

**Clarinet:** Deborah Smith

**Bassoon:** Rhonda Collison

**Horn:** Robert Douglass,  
John Hobart

**Trumpet/Piccolo Trumpet:**  
Richard Blatt

**Percussion:** Pieter Struyk

**Violin I:** David Bertolotti

**Violin II:** Andrew Wise

**Viola I:** Kenneth Martinson

**Viola II:** Jeremy Van Haren

**Cello:** Miriam Bolkosky

**Double Bass:** John Holkeboer

**Piano/Synthesizer:** Lynne Shankel

**General Manager:** David Aderente

**Personnel Manager:** Jacob Yarrow

**Librarian:** Michael Koltz

**Equipment:** Ariel Guzmán,  
Scott Hamed, Jason Smigell

# About the Cast

---

**D'Vorah Bailey** (Rapunzel) Musical Theatre — junior — Syracuse, NY

**Kristen Behrendt** (Cinderella) Musical Theatre — senior — Iowa City, IA

**Daniel Blatt** (Cinderella's Father) Musical Theatre — senior — Bloomfield Hills, MI

**Andi Carnick** (Cinderella's Stepmother) Musical Theatre — senior — Huntington Woods, MI

**Janet Clarkson** (Narrator) Musical Theatre — senior — Bethesda, MD

**Becca Daniels** (Little Red Ridinghood) Musical Theatre — senior — Wilmette, IL

**Jason Dilly** (Steward) Musical Theatre — junior — Southfield, MI

**Juliet Ewing** (Jack's Mother) Musical Theatre — senior — Farmington Hills, MI

**Hunter Foster** (Jack) Musical Theatre — junior — Troy, MI

**Erica Heilman** (Baker's Wife) Musical Theatre — senior — Charlotte, VT

**Ellen Hoffman** (Lucinda) Musical Theatre — junior — Irvington, NY

**Nipper Knapp** (Baker) Musical Theatre — junior — Frankenmuth, MI

**Siobhan Kolker** (Cinderella's Mother) Voice Performance — sophomore — Baltimore, MD

**Todd McMullen** (Wolf/Cinderella's Prince) Musical Theatre — senior — West Bloomfield, MI

**Christopher Otto** (Rapunzel's Prince) Musical Theatre — sophomore — Cheboygan, MI

**Caren Sait** (Witch) Musical Theatre — senior — Evanston, IL

**Michól C. Sherman** (Mysterious Man) Psychology — senior — Hamilton, OH

**Lynne Sherwood** (Granny/Giant) Musical Theatre — senior — Birmingham, MI

**Jennifer Thompson** (Florinda) Musical Theatre — senior — Bloomfield Hills, MI

# About the Artists

---

**Stephen Sondheim** is highly regarded as one of the finest composer/lyricists in musical theatre. His Broadway successes include *West Side Story*, *Gypsy*, *A Funny Thing Happened on the Way to the Forum*, *Sweeney Todd*, and *Sunday in the Park with George*. Critics hailed his *Company* as one of the most innovative musicals of its time. His other musicals include *A Little Night Music*, *Follies*, *Pacific Overtures*, and *Merrily We Roll Along*. Sondheim is the only composer/lyricist in Broadway history to win the Tony Award in three consecutive years. Today, he holds five Tonys, as well as the Pulitzer Prize for Drama (*Sunday in the Park with George*). Sondheim recently won an Oscar for his song "Sooner or Later" from the film *Dick Tracy*.

**James Lapine**, a contemporary American director and playwright, has collaborated with Stephen Sondheim for the second time to create the Broadway success *Into the Woods*. Previously, Lapine and Sondheim created the critically acclaimed *Sunday in the Park with George* (1983), which won a New York Drama Critics Circle Award for Best Musical, Tony Award nominations for Best Director and Best Book, and a Pulitzer Prize for Drama. *Into the Woods* earned Lapine a Tony Award for Best Book in 1987. He has received numerous other awards for his writing and directing, including an Obie Award for *Photograph* (1977), a Drama Desk Award, a George Oppenheimer Playwrighting Award, and a Guggenheim Fellowship.

# The University of Michigan Friends of **Musical Theatre**

The **Friends of Musical Theatre** is pleased to announce the recipient of its second scholarship award — Jennifer Thompson, a senior from Bloomfield Hills, Michigan. This scholarship is awarded to an upper level Musical Theatre Program student with demonstrated academic and performance abilities, and is supported solely by membership dues. In addition to supporting scholarships, the **Friends of Musical Theatre** also provides resources to the School of Music Library, offers occasional production assistance, and provides other support vital to the development and training of young talent.

Annual membership entitles all Friends to advance notice of productions and other special presentations, preference in seating, recognition in all the Musical Theatre Program's playbills, and invitations to special receptions and functions of the **Friends of Musical Theatre**.

Productions like *A Little Night Music*, *On the Town*, *A Wonderful Life*, and *Dragons* provide Musical Theatre students opportunities to work with and learn from theatre professionals. Show you support and become a member of the **Friends of Musical Theatre**.

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# About the Artists, cont.

## Susan Chute (Lighting Designer)

- Lighting designer, *Don Pasquale*, *The Marriage of Figaro*, *Falstaff*, School of Music Opera Theatre
- Lighting designer, Urban Bushwomen, Harbinger Dance Co., Purple Rose Theatre Co.
- Assistant lighting designer, *Mandy Patinkin*, *Joe Turner's Come and Gone*, *Into the Woods* (Broadway productions); American Ballet Theatre, New York City Ballet, Paul Taylor Dance Co.

## Jerry DePuit (Musical Director)

- Lecturer, Musical Theatre Program
- Musical director, orchestrator, and vocal coach (New York and regional theatres)
- Smithsonian Festival of American Folklife (Washington, D.C.)
- *A Diamond Night at the Ballet*, Metropolitan Opera House (New York, NY)

## Ann Kessler (Costume Designer)

- Second-year graduate student in costume design, Department of Theatre and Drama
- Costume designer, *Trailblazers and Troubadours* (University Dance Company), *In a Northern Landscape* (University Players)
- Costume designer, *Ashes*, University of California-Irvine
- Cleveland Ballet, Ballet Michigan

## Tim Millett (Choreographer)

- Lecturer in Dance, Musical Theatre Program
- Zach in *A Chorus Line*, Broadway production
- Featured dancer, *The Cheryl Ladd Special: Souvenirs*
- Choreographer, *Wishing for Stars* (world premiere), Japan 1991

## John Schak (Director/Scenic Designer)

- Visiting lecturer, Musical Theatre Program
- Acting coach, *A Little Night Music*, *Dragons*, *On the Town*, Musical Theatre Program
- Director, *Angle of Ascent*, University of Michigan
- Designer, *Pulcinella Carnivale*, *A Gallery of Dances*, *Zappa!*, *Viva Stravinsky!*, *Vital Elements*, University Dance Company

# Acknowledgements

Bradley Bloom

Mr. Schak would like to thank all the department heads and their crews, especially Leah Harris, Tom Blevins, and Rolfe Bergsman for their creative input in realizing this "untraditional" design.

The Musical Theatre Program is composed of undergraduate students in the School of Music. Scenery, costumes, props, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

Unauthorized use of cameras or recording devices in this theatre is strictly forbidden. For everyone's benefit, latecomers will be seated at a suitable break or scene change.

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## PRODUCTION CREWS

Assistant to the Director: Elizabeth Rossi

Assistant Musical Director: Lynne Shankel

Assistant Stage Manager: Kristen Hill

Assistant Scenic Designer: Warren Lehmkuhle

Assistants to the Costume Designer: Tedd Lott,

Johanna R.L. Juby

Assistant Lighting Designer: Matt Shibley

Assistant to the Wig Designer: David Adler

Costumes: Matti Allison, Ruth Dostie, Iris Fuchs,

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Dawn Meyer, Jennifer Nuvmann, Jessica Pazderik\*,

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Theatre 250, 251, 252, and 356

Paint: Nicole Baker, Karin Block, Steven Lesser,

Colleen Mooney, Dawn Querns, and students of

Theatre 250

Props: Gaetane Bertol, Sean Kinlin, Kate Linebaugh,

Ecole Copen, Holly McNulty, Julie Strand

Sets: Jim Gowel, Bob Michael†, Gordon Prather,

Sallie Sills, Kevin Taylor, Dave Vandervliet

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Lighting: Pamela Friedman\*, Greg Masters\*,

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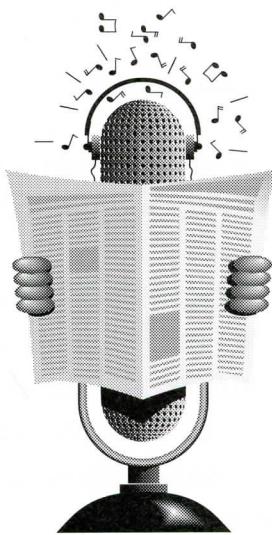
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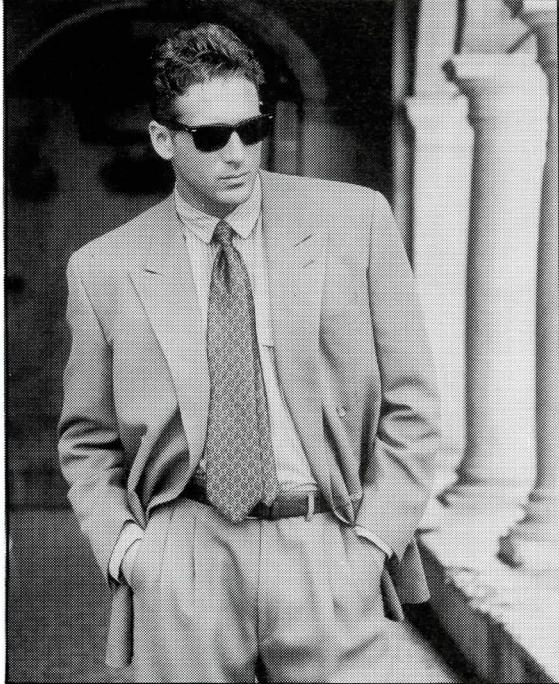
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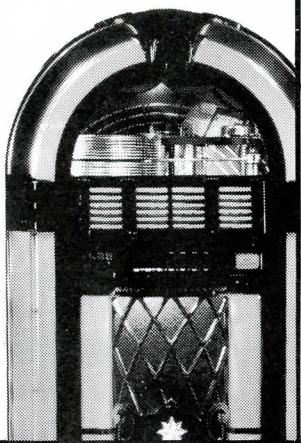
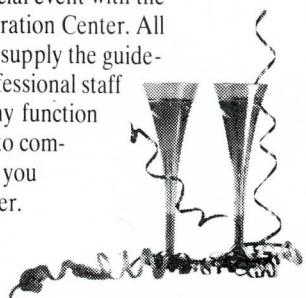
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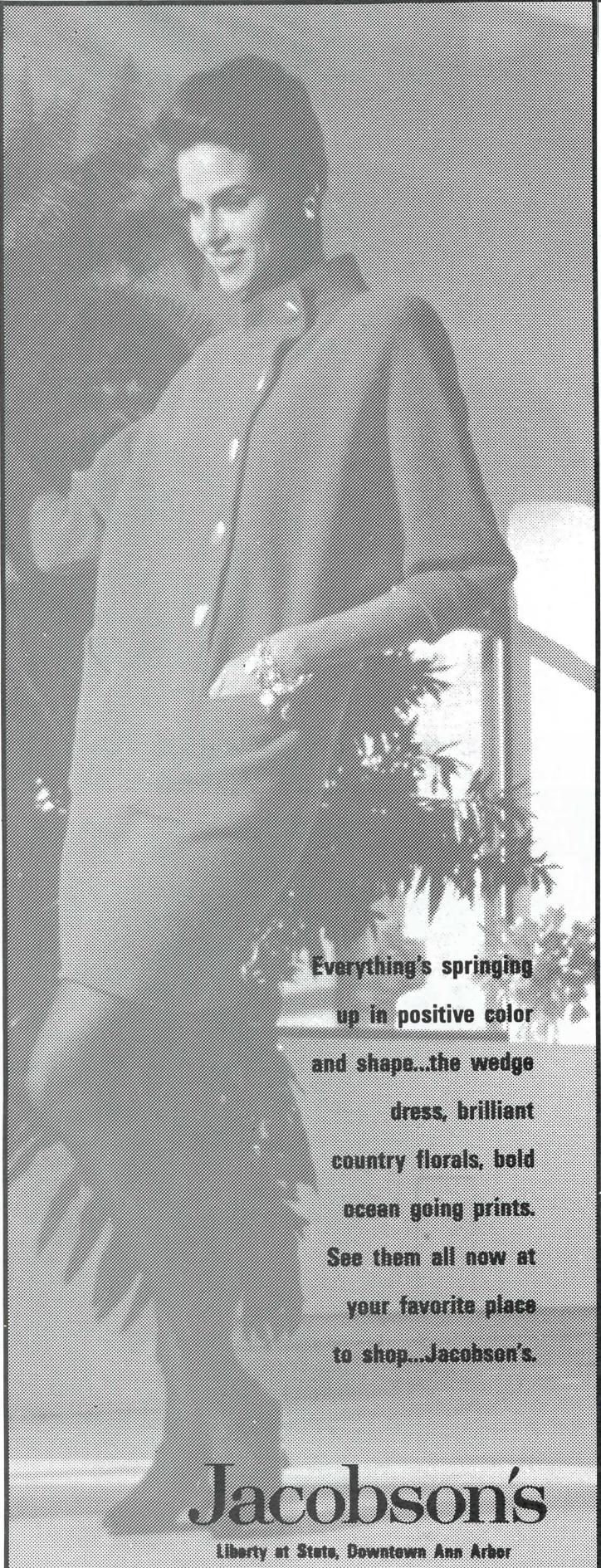
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in theater and drama production.

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